

106756

An Frau Therese Henriques.

„Im Walde.“

SUITE

für

ORCHESTER

mit obligatem Solo-Violoncell

componirt

von

DAVID POPPER.

Op. 50.

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M
236
P83 R

Nº 4. Reigen.

David Popper, Op. 50. Nº 4.

Allegro moderato.

VIOLONCELLO.

Pianoforte.

p *f* *prall.* *a tempo* *p*

mf *p* *mf*

mf *p* *f*

3

sempre staccato

A

sul D

p

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single bass staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, each featuring a half note followed by a quarter note, with fingerings 1, 4, 8, and 2 indicated above the notes. The second and third systems are for piano and consist of a grand staff (treble and bass staves). The piano part begins with a mezzo-forte (mf) dynamic marking. The treble staff in these systems contains four measures of eighth-note chords, each beamed together and preceded by a quarter rest. The bass staff contains four measures of half-note chords, each beamed together. The key signature remains one sharp (F#) throughout.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a forte (f) dynamic. The second system continues the vocal melody and piano accompaniment, with the piano part featuring a forte (f) dynamic. The third system concludes the piece, with the piano part marked piano (p). The score is written in a style typical of early 20th-century sheet music, with clear notation for notes, rests, and dynamics.

A musical score for the song "The Rose Tree". The score is written for three parts: Soprano, Alto, and Piano. The Soprano part is in treble clef, the Alto part is in treble clef, and the Piano part is in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The Soprano part has four measures of music, each with a melodic line and a corresponding piano accompaniment. The Alto part has four measures of music, each with a melodic line and a corresponding piano accompaniment. The Piano part has four measures of music, each with a melodic line and a corresponding piano accompaniment. The lyrics are written below the Soprano and Alto parts.

1 2 3 2 3 4 3 4 4 V 1 3 C 1 4 1 3

sul D - - -

rall.

rall.

pp

First system of the musical score. It features a vocal line with various ornaments (accents, slurs, and fingerings like 2, 3, 1, 2, 1, 3, 4, 1, 4, 1, 2, 3) and a piano accompaniment with chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with ornaments and includes the lyrics "cre - scen - do" under a slur. The piano accompaniment features a dense texture of chords. Dynamics include *ff* (fortissimo) in the vocal line and *ff* in the piano accompaniment.

Third system of the musical score. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment includes a section marked *ppp* (pianississimo) in the bass line and *pp* (pianissimo) in the treble line, with a key signature change to B-flat major.

Fourth system of the musical score. It continues the piano accompaniment with chords and moving lines in both hands, maintaining the B-flat major key signature.

First system of musical notation. It features a single melodic line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The system includes dynamic markings *mf*, *p*, and *mf*. A fermata is placed over a measure in the upper staff, and a measure in the lower staff is marked with a forte *f* dynamic.

Second system of musical notation. It features a single melodic line in the bass clef and a piano accompaniment in grand staff. The system includes dynamic markings *f* and *pp*. A crescendo hairpin is shown in the upper staff, and a decrescendo hairpin is shown in the lower staff.

Third system of musical notation. It features a single melodic line in the bass clef and a piano accompaniment in grand staff. The system includes dynamic markings *f* and *pp*. A crescendo hairpin is shown in the upper staff, and a decrescendo hairpin is shown in the lower staff.

Fourth system of musical notation. It features a single melodic line in the bass clef and a piano accompaniment in grand staff. The system includes dynamic markings *f* and *pp*. A crescendo hairpin is shown in the upper staff, and a decrescendo hairpin is shown in the lower staff.

First system of the musical score. It features a bass line with a melodic line and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#).

Second system of the musical score. It includes a guitar part (G) with a melodic line and a piano accompaniment. The piano part has a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#).

Third system of the musical score. It includes a guitar part (G) with a melodic line and a piano accompaniment. The piano part has a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#).

Fourth system of the musical score. It includes a guitar part (G) with a melodic line and a piano accompaniment. The piano part has a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#).

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